

BOOKarts

arts du livre
canada



2014 VOLUME 5 NUMBER 1

CBBAG



Book Arts
arts du livre Canada
is published semi-annually
by the Canadian Bookbinders
and Book Artists Guild and
is included in CBBAG
membership.

ON THE COVER

Details: *Emily's Garden* by
Ann Stinner. Lithograph of
Water Lily, Catherine
Parr Traill, *Canadian Wild
Flowers* (1895).

PHOTOS | NICOLE COULSON | ANDREA
MARTIN

Background: Papeterie
Saint-Armand's Canal paper;
sisal coffee.

CONTRIBUTORS

KAREN CLAVELLE is a Winnipeg poet and writer interested in the process of making books from the inside out. She enjoys the challenges of making research and reflection tangible and visceral. Her books and journals in the exhibition *Botany, Books, and Beyond* address place through the drawings and photographs of flowers from Scotland's Outer Hebrides and the Canadian Prairies.

FRANCES HUNTER is a BC book designer, bookbinder, marbler, and member of the CBBAG Board and the BC Islands Chapter.

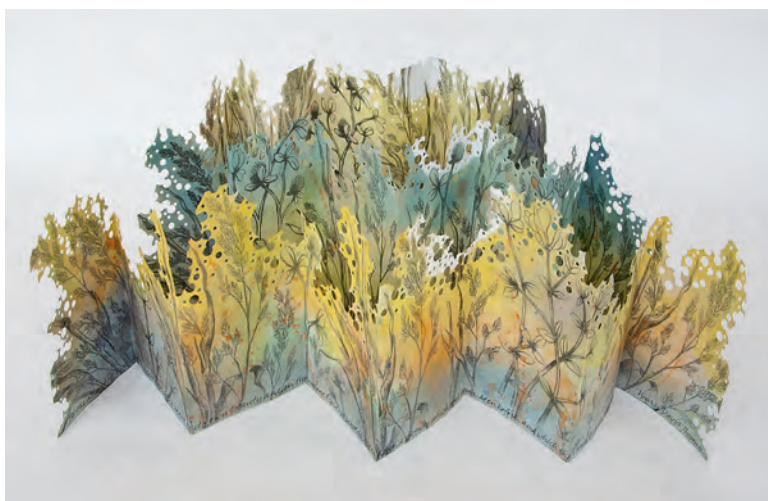
CHRISTINE McNAIR is a book conservator with a Master's degree in Conservation Studies from West Dean College (UK), where she specialized in the conservation of books and library materials. Before her current position, she worked at Library and Archives Canada, the Archives of Ontario, and the London Metropolitan Archives (UK). Christine is a former editor of the CBBAG Newsletter and Journal.

CATHRYN MILLER edits copy and alters books just south of Saskatoon, Saskatchewan.

DIANA PATTERSON retired from Mount Royal University Department of English. She is a book historian and a member of the CBBAG Calgary Chapter.

JOYCE RYCKMAN is a graduate of the School of Art and Design of The Montreal Museum of Fine Art. She writes poetry, takes photographs, makes books, and exhibits internationally. Her artwork is included in public and private collections and her poetry in several anthologies.

ROBERT WU is a Toronto bookbinder and marbler with a M.Arch from University of Toronto. His bookbinding training is from CBBAG and the American Academy of Bookbinding, Colorado. His work is in many institutions including Harvard University and the Thomas Fisher Rare Book Library, University of Toronto.



Ann Stinner's *Emily's Garden* is part of the *Botany, Books and Beyond* exhibition (see page 21) and a tribute to the garden of American poet and amateur botanist Emily Dickinson. Tunnel/gatefold structure, Shin Inbe and Saint-Armand Canal papers, interfacing, watercolour, pencil crayon, computer paper. PHOTO | NICOLE COULSON

features

- 2 PROFILE**
Frater Charles Brandt
by Frances Hunter

- 7 HISTORY OF THE BOOK**
John Baskerville
Not Just a Typeface Designer
by Diana Patterson

- 11 THE CREATIVE PROCESS**
Binding Barbier: Designer
Bookbinding in the French
Tradition
by Robert Wu

- 17** Memory into Form:
Poem for October
by Joyce Ryckman

- 21 GALLERY**
Botany, Books, and Beyond
by Karen Clavelle

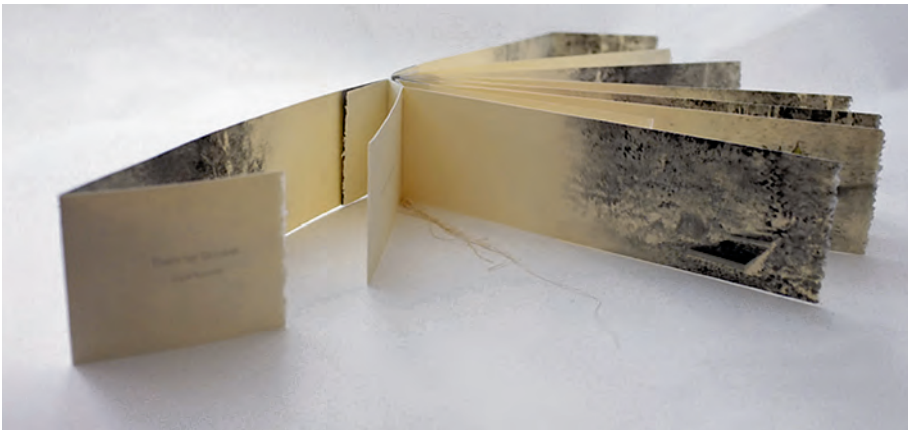
departments

- 29 REVIEW**
*Limp Bindings from the
Vatican Library*
by Christine McNair

- 31 SMALL PRESS & PRINT**
Vancouver Letterpress League

- 32 MATERIALS, TOOLS, AND TYPE**
dis(assembly)
by Cathryn Miller

CBBAG NEWS 36



Joyce Ryckman's *Poem for October* (see page 17). PHOTO | JOYCE RYCKMAN. Top: Detail of Cathryn Miller's *Flowery Language* (see page 32).

Frater Charles Brandt

A Life of Conservation and Contemplation

You will find Charles Brandt's conservation bindery near the small community of Black Creek, Vancouver Island, at the end of a narrow treed driveway. The only sounds are birds and the rushing Oyster River just feet below the hermitage building. He moved the hermitage, established in 1965, to the Oyster River in 1970 and since then Brandt has carefully protected the 30 acres and river frontage. On returning from a 10-year stretch of bookbinding and conservation study and employment in the USA, Europe and Canada, he has lived a contemplative life as a Catholic hermit priest while working as a book and paper conservator.

Charles Brandt was born in 1923 in Kansas City, Missouri. He moved at the age of three to a small acreage where "there was a small stream where I fished for crawdads and perch and every tree had a bird's nest." At 14, as an Eagle Scout, he earned a merit badge in bookbinding. The Boy Scout tribe of

Facing page: Charles Brandt at a work table in his bindery. Below: the Hermitage back porch. Brandt restoring *Ploughing Pasture*, a linocut print by Campbell River artist Sybil Andrews owned by the Campbell River Art Gallery. Andrews' woodblock print *Manus Tuas Domine: Station XII*, which hangs in the small Hermitage chapel.



features

- 2 PROFILE**
Frater Charles Brandt
by Frances Hunter
- 7 HISTORY OF THE BOOK**
John Baskerville
Not Just a Typeface Designer
by Diana Patterson
- 11 THE CREATIVE PROCESS**
Binding Barbier: Designer
Bookbinding in the French
Tradition
by Robert Wu
- 17 Memory into Form:**
Poem for October
by Joyce Ryckman
- 21 GALLERY**
Botany, Books, and Beyond
by Karen Clavelle

departments

- 29 REVIEW**
*Limp Bindings from the
Vatican Library*
by Christine McNair
- 31 SMALL PRESS & PRINT**
Vancouver Letterpress League
- 32 MATERIALS, TOOLS & TYPE**
dis(assembly)
by Cathryn Miller
- CBBAG NEWS 36



Joyce Ryckman's *Poem for October* (see page 17). PHOTO | JOYCE RYCKMAN. Top: Detail of Cathryn Miller's *Flowery Language* (see page 32).



A memorable restoration project. In 1978–9, while working for the Canadian Conservation Institute in Moncton, New Brunswick, Brandt treated for conservation purposes 109 prints from volume one of four volumes of John James Audubon's *The Birds of North America* for the Legislative Library of New Brunswick in Fredericton. [For a detailed description of the treatment, see the CBBAG newsletter, summer 2003.] The large (101 x 72 cm) pages are part of the "Havell Edition" which were sold in unbound sets during 13 years, ending in 1838. There is a total of 445 prints in the four bound volumes. The Legislative Library volumes were bought from Littlejohns in Boston for \$800. Now they are worth millions.

Mic-o-Say had a big influence on his life. "I took vows to God, mother, and country. The country meant the earth to me. It was a vow to preserve and save the earth and the great process of evolution that was unfolding."

Studies in Wildlife Conservation at the University of Missouri were interrupted by war. In 1943, Brandt trained as a radar-navigator in the US Army Air Corps. In 1946 he was at Cornell University studying ornithology and became involved with its Bird Sound Recording Laboratory where he received the A.R. Brand Fellowship.

By 1948 he had decided to study for Anglican Holy Orders. After three years of Anglican Seminary at Nashotah House, Wisconsin, he travelled to England where he was ordained an Anglican Priest at the Community of the Resurrection, Mirfield. Upon his return to the U.S. he spent a year studying the Catholic faith at St. Gregory's Abbey, Shawnee, Oklahoma. While there he learned bookbinding from one of the brother monks. On being received into the Catholic church he entered New Melleray Trappist Abbey, Dubuque, Iowa in 1956. "One of the monks there knew I had a bit of bookbinding experience so I was put in the bindery and at first made cloth case bindings but then leather — missals for the altar. We'd get parts from Belgium and put them together and re-sew them and make large choir books."

In 1964, he heard about a group of hermits on Vancouver



Island, British Columbia and decided to join them. Later he was to build his own hermitage not far away on the Tsolum River. In 1967 he was ordained to the Catholic priesthood by Bishop Remi De Roo, with the mandate to live the life of a hermit-priest, the first such specific ordination in the Catholic church in over 200 years.

Brandt discovered that not only did he have to build his own hermitage but had to earn a living. He had some equipment but not enough so he wrote to the monks in Lafayette, Oregon who had a big commercial bindery. "I asked them if they could send me any equipment, which they did: a job backer, a Kwikprint machine, and many papers. So now I had a hermitage and a bindery but no clients." A fly fisherman mentioned that Roderick Haig-Brown, the magistrate in nearby Campbell River, had a big library. At the time, Haig-Brown wasn't well known locally as a writer but in the rest of Canada he was known as the author of fly-fishing books and books for young readers. "That was the beginning. Later, in Victoria, Bishop Remi de Roo introduced me to Fritz Brunn who was doing very fine binding." Brunn was too busy to take on a student and Brandt needed more training.

While visiting relatives in San Francisco, he heard of Stella Patri. "She was very welcoming and told me to come back and study for a while, which I did in 1973, and stayed for a month. I got some good training from her but I wanted to learn finishing. Patri did wonderful restoration work but was not a finisher. She turned me over to Peter Fahey. I worked with Fahey for a month, making a fine binding under her observation."

Brandt's education in bookbinding and conservation continued at the New England Document Center from 1973–75 where he was appointed Field Service Coordinator and Head of the Bindery. He studied in Europe at Centro del Bel Libro, Ascona; in Rome, Florence, Vienna, and London.

Returning to Canada, he was employed as a book and paper conservator by the Canadian Conservation Institute (CCI) at the Atlantic Conservation Centre in Moncton, New Brunswick. In 1979, when the Centre closed, he was transferred to the CCI paper lab in Ottawa.

"For the first six months at CCI, I worked on the backlog of materials brought in from the provinces. This consisted almost entirely of works of art on paper. In the spring of '79 I flew to Whitehorse, Yukon to work on archival materials damaged by the floods in Dawson City. From June to



The Hermit Thrush, a 2013 photo by Charles Brandt whose interest in birding started young. As a teenager growing up in Missouri he experienced "...warblers moving along the stream in the bushes, feeding and calling...it was an overwhelming experience of beauty and wonder and wild. I wanted to preserve it forever."

"Photographs give me the opportunity to show people what's out there. You have to fall in love with the natural world to want to care for it.

Similarly, by seeing and handling a special volume, you might get a sense of the need for its preservation."—CB



For Nova Scotia Archives, while working at the Atlantic Conservation Centre, Brandt was involved in the restoration of *The Atlantic Neptune* (ca. 1775–1784) by Joseph F.W. Des Barres – a four-volume set of maps, charts and views of North America.



Left: Conservators and staff who took part in the Mobile Conservation Laboratory 1979 pilot project pose outside the Canadian Conservation Institute in Ottawa. Each conservator holds a tool of their trade. Charles Brandt holds a Japanese paste brush. © Government of Canada, Canadian Conservation Institute, CCI 126575-0001

Below, left: In Banff, Alberta, Valerie Thorpe works on a paper document, while in the back of the mobile lab, Brandt cleans a paper document with eraser powder. © Government of Canada, Canadian Conservation Institute, CCI 126575-0002

Below, right: Inside a mobile lab, ethnographic conservator Tom Stone works on a basket. © Government of Canada, Canadian Conservation Institute, CCI 126575-0003



October, 1980 I travelled on mobile labs in British Columbia, Alberta, Ontario and the Maritimes.”

Brandt’s mobile lab logbook shows a visit to the Whitchurch-Stouffville Museum in Gormley, Ontario where he conducted a survey of artifacts and worked on parchment, linen and paper documents. In British Columbia, in what is now the Golden Museum and Archives, some of the artifacts that were treated included a charcoal drawing, an engraving, an organ and a barber’s chair.

In 1981 Brandt became Chief Conservator, Artistic and Historic Works on Paper at the Manitoba Archives in Winnipeg.

His connection with both Bishop Remi de Roo and University of Victoria Special Collections continued. From 1981–91 Brandt taught a course on the curatorial care of paper at the University of Victoria.



Left: Brandt bound 22 volumes of the Vatican II proceedings, donated by Bishop Remi de Roo to the University of Victoria, where they are now part of the Seghers Collection.

By 1984, he was back on Vancouver Island. He added a new wing to his hermitage with a well equipped conservation lab, writing two books including *Meditations from the Wilderness* (Harper Collins, 1997), and devoting many hours to environmental conservation work.

Today, Charles Brandt still carries out book and paper treatments but he has begun to search for a successor to his hermitage bindery and a way to protect the priceless natural environment that he has nurtured for nearly 50 years. •

John Baskerville Not Just a Typeface Designer

JOHN BASKERVILLE (c.1706–1775) is remembered for the typeface he designed and which bears his name, recognizable by its capital J and its capital Q in both roman (**JQ**) and italic (***JQ***). But designing a typeface, and then printing books with that typeface, is not all he did. It was certainly not how he made his money. In fact, Baskerville lost money on his hobbies connected with the book arts.

His main source of income was his work as a jappanner, that is, a maker of goods, metal or papier mâché, with a glossy finish, often black, usually decorated with contrasting designs of flowers or birds. This work was created with lots of lacquer and oil paint baked in very high-temperature ovens.¹ But Baskerville dabbled in the book arts: in making smooth paper for printing (using some of the skills

he learned from jappanning), in bookbinding, and in making marbled paper — the focus of this article. To this day, Baskerville's marbling is distinctive, found so far only in bindings of his own printed books. (See an example below.) I am currently trying to do some more research on this marbling to find out why it was so unusual for the time.

We need, possibly, a very brief reminder of how



John Baskerville after James Millar. Oil on canvas, (1774)
NPG 1394
© National Portrait Gallery, London.

Left: Baskerville's distinctive marbling in his own printed *Book of Common Prayer*, duodecimo, 1762. Detail of lower endpapers from the author's collection.

marbling is done. The marbler must first prepare a softly gelatinous substance, called size, and place the size in a large, flat tray. With care, this substance can be used over and over. In modern times, the size is made from a seaweed called carrageenan, a common thickening agent in foods and a relatively cheap, reliable substance. But in Baskerville's day, the usual agent was gum tragacanth (sometimes called gum dragon), made from a Turkish shrub. It was imported and thus relatively expensive. This substance is variable in its thickening properties. Victoria Hall,² a noted marbler who specializes in facsimiles of historical papers, considers it unreliable, and like other modern marblers, she rejects it.

Next, the marbler must apply a coat of alum to the paper to be decorated. Alum, another readily available commodity, was often used in papermaking in the eighteenth century, so a marbler might not have needed to apply it to the paper. A modern marbler most definitely needs it applied.

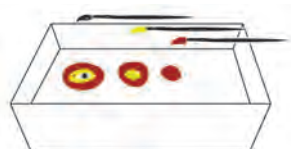
The colours used in marbling must be mixed with ox gall or fish gall, otherwise the colours will sink to the bottom of the tray and not bind with the alumed paper. Modern marblers use many different colours, but in Baskerville's period it was usual to keep to red, yellow, and blue. The best deep red was made from insects (two different ones, possibly) mainly obtained

from the Caribbean.³ The yellow, called orpiment or Dutch pink, was readily available: the best blue was probably either Prussian blue or indigo, the latter now used for creating jeans. The indigo would have been imported from the Americas, but it was usually very inexpensive.⁴

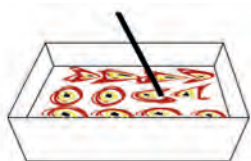
The most common method of applying the colours to the paper is shown in the figures on this page. The properly mixed colours should float on the size, and as each colour is applied, the previous colours will move out of the way. To create a design typical of Baskerville's period, the colours would be dropped one atop the other, then disturbed with a stylus to split the colours. Finally, a comb would be passed through the resulting pattern to create a feathered-looking design, with a random swirl now and again. This style is commonly called Dutch marbling.⁵

Baskerville's marbling was not "Dutch." It was what is now termed a kind of "fantasy" marbling, consisting of a swirl of colours in no particular pattern.⁶ In the mid-to-late eighteenth century, such a disordered, vaguely coloured non-pattern would not have been considered aesthetically pleasing.

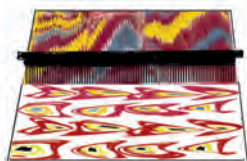
Baskerville appears only to have become interested in marbling in order to apply for a "premium" offered by the Society for the Encouragement of Arts, Manufactures and Commerce — an organization of mainly middle-class businessmen who offered premiums meant to encourage craftsmen to manufacture goods at home in England that were often imported from abroad. The import duties on paper were high enough, and on marbled paper, a commodity used in bookbinding and box-making, they were stratospheric. The Society therefore offered the following premium: "For marbling the greatest Quantity, equal in Goodness to the best marbled Paper from abroad, not less than One Rheam; to be produced on [or] before the Second Tuesday in February, 1760, £10."⁷ A committee was then established to evaluate submissions for several premiums, including druggett (a rug material), and marbled paper. They met and decided that Baskerville's one and only competitor, John Cross, ought to win the premium.⁸ However, the committee met again sometime later with a different



1. Placing colours on the size. The colours spread out as others are added.



2. A stylus is drawn through the colours to alter the distribution of colours.



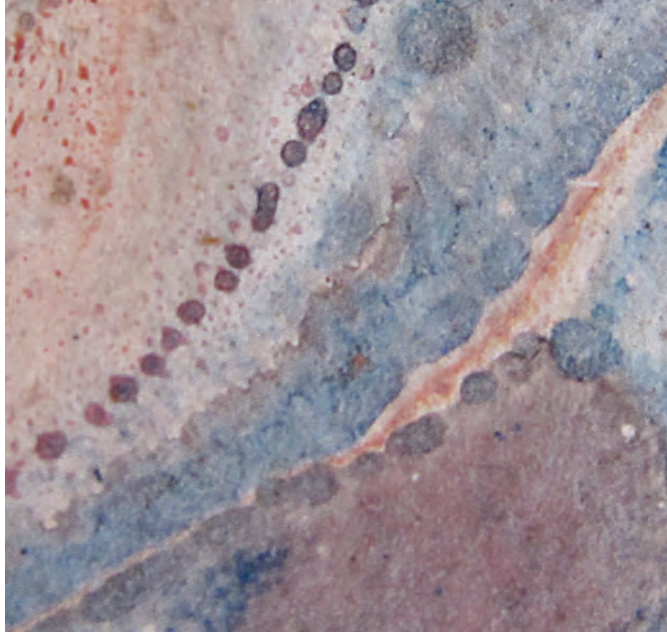
3. A comb is drawn through the colours to create a feathered or "Dutch" look.

set of attendees and changed its decision, awarding the premium to Baskerville.⁹ Unfortunately for Baskerville, when the committee presented its results to the Society as a whole, the consensus was that no premium would be given at all.¹⁰ Thus Baskerville and Cross were each left with at least 480 sheets of marbled paper. Baskerville seems to have chosen to use his paper to bind some of his own books, often in luxurious goatskin bindings with gold tooling.¹¹ Clearly he was proud of his work, despite the fact that the average middle-class businessman who made up the Society did not consider it “equal in Goodness to the best marbled Paper from abroad.”

My own interest is in finding out why he thought this paper would have pleased people of the time. Had he seen some of the marbling that was around nearly 100 years earlier, sometimes found in books used as *alba amicorum*?¹² The origin of these marbled papers is *Yazali-ebrû* — a very pale wash developed for use as an anti-counterfeiting measure for official documents within the Ottoman Turk Empire.¹³ *Yazali-ebrû* is found originally in Persia, a marbling over which text could be written or pasted, and some must have found its way to Europe to make up distinctive western *alba amicorum* for the extremely wealthy.¹⁴

If Baskerville had seen any of this paper in oriental collections or in western *alba amicorum*, I have not figured out where he might have done so. Although there are possibilities, we have very little information about where Baskerville went or whom he visited other than the local industrialists in Birmingham and his publishers in London. Had he some idea that the new wealthy classes of London were much more sophisticated than they were — that they would appreciate the Turkish or Persian look as much as they did the Dutch? He never wrote about marbling in any of his preserved letters, so we have no idea. It is also notable that even if the design of the papers looks like the papers in the *alba*, the colouring does not: it is too dark to use as a background for writing or painted coats of arms.

Another interesting and tangentially-related issue was suggested to me by Victoria Hall, namely, that the papers appear to have been made using an oil



A detail of the endpaper on page 7 showing the trail of dots characteristic of oil-based colours.

marbling technique rather than the usual water-and-gall-based variety. Hall bases her analysis on the tell-tale trail of dots of colour along the path of movement in the size (see above). Oil marbling did not become particularly popular until nearly 100 years after Baskerville tried his hand at marbling, and then, the usual pattern for oil marbling is uncombed, somewhat like Baskerville's. Why would Baskerville break with all the eighteenth century instructions on marbling and use oil colours? Hall suggests that he might have used the same oil-based colours on his marbled papers that he used in his japanning works.

I have in hand scientific research which supports Hall's analysis, but until this work is completed and authenticated, we may certainly rely on Hall's expert testimony that John Baskerville was not only a marbler, but a pioneer in oil-based marbling, and the western originator of “fantasy” marbling that imitates the *Yazali-ebrû*. He was certainly a man with some deeply fascinating interests well worth exploring — much more than a type designer. •

¹ Yvonne Jones, *Japanned Papier Mâché, and Tinware c. 1740–1040* (Woodbridge, Suffolk: Antique Collectors Club, 2012), chap. 4.

- 2 Victoria Hall in discussion with the author, July 2013; See also Victoria Hall, "Hand Decorated Papers for the Restorer," (*Book Arts Arts du livre Canada* 3 no. 2, 2012): 24–26.
- 3 *Der Vollkommene Papierfärber: The Accomplished Paper Colorer, a Facsimile Reproduction and Translation into English of the Earliest Extant German Treatise on Paper Marbling and Decoration Together with an Introductory Discussion of the Earliest Specialized Literature in Germany on the Marbling and Decoration of Paper*, trans. and ed. Richard J. Wolfe (New Castle, DE: Oak Knoll Press, 2008), 65–69.
- 4 *Marbling Methods and Receipts from Four Centuries with Other Instructions Useful to Bookbinders*, ed. Barry McKay (Kidlington, Oxon: The Plough Press, 1990), 18, 28–29, 61.

- 5 Rosamond Loring, *Decorated Book Papers: Being an Account of Their Designs and Fashions*, ed. Philip Hofer, 2nd ed., (Cambridge, MA: Harvard University Press, 1952), 117–118.
- 6 Gabriele Grünebaum, *How to Marbleize Paper: Step-by-Step Instructions for 12 Traditional Patterns* (New York: Dover, 1984), 13.
- 7 Diana Patterson, "John Baskerville, Marbler," *The Library*, 6th ser. 12 (1990): 215.
- 8 *Ibid.*, 217.
- 9 *Ibid.*
- 10 *Ibid.*, 218.
- 11 Philip Gaskell, *John Baskerville: A Bibliography* (Cambridge: Cambridge University Press, 1959), xxii–xxiii.
- 12 An album amicorum is a kind of autograph book, the more elaborate ones had decorated papers in them, and rather than signatures, elaborately painted coats of arms of the owner's friends. Several examples appear in Richard J. Wolfe, *Marbled Paper: Its History, Techniques, and Patterns With Special Reference to the Relationship of Marbling to Bookbinding in Europe and the Western World* (Philadelphia: University of Pennsylvania Press, 1990), plate II.
- 13 Wolfe, *Marbled Paper*, 8.
- 14 E.g., "The Leutkauff Alba" in the Victoria and Albert Museum Library in London; "Picturae" MS Bodl. OR 430 and "The Lady's Album" MS Douce 22, both in the Bodleian Library in Oxford.

WOODEN BOOKBINDING EQUIPMENT
TRADITIONAL CRAFTSMANSHIP • WWW.ILTYDPERKINSWOODWORKING.CA

Finishing presses
Sewing frames
Pressing boards
Lying presses
Ploughs • Tubs

Special orders welcome

**ILTYD PERKINS
WOODWORKING**
Salt Spring Island, BC
250•653•9392



GEO. HILL & CO. Purveyors of Fine Bookbinding Supplies

A **Canadian** source for the finest tools, materials and supplies for bookbinding, conservation and the book arts.

Our range has been carefully selected and is continually growing with always the desire to satisfy the binding community.

Binding Hand Tools • Materials for Textblock Assembly


Restoration & Conservation • Adhesives & Pastes

Measurement Tools • Cover Finishing & Attachment

George Hill & Co.
www.georgehillco.com

**Endless combinations
for bookbinders:**

Combo #9,475:
Cover - Katazome
Endpaper - Sume Kincha
Text paper - Yuki Gampi

 **THE JAPANESE PAPER PLACE**
77 Brock Avenue
Toronto, ON, Canada
M6K 2L3
tel. 416-538-9669
www.japanesepaperplace.com

The Japanese Paper Place
77 Brock Avenue
Toronto, ON, Canada
M6K 2L3
tel. 416-538-9669
www.japanesepaperplace.com



Binding Barbier: Designer Bookbinding in the French Tradition

by Robert Wu

I was given an exceptional opportunity when the Thomas Fisher Rare Book Library commissioned a major binding from me early in 2013. A fantastic collection of rare books illustrated by my favourite book artist, George Barbier, was recently donated to the library. At the same time, Royal Ontario Museum librarian Arthur Smith was working on an exhibition of pochoirs by George Barbier at the Fisher. So the commissioned binding coincided with the Barbier exhibit.

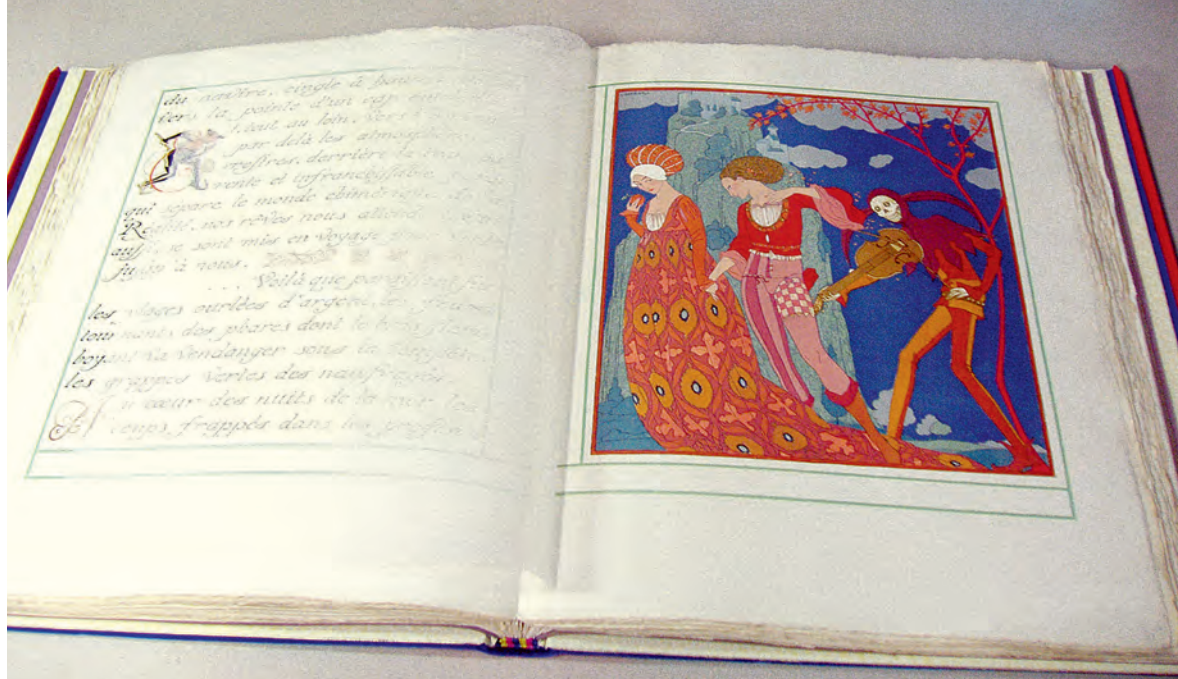
Lucky me; I had to pinch myself. It was like a dream come true! I knew exactly which book I wanted to bind the moment I saw the collection. It was Barbier's *Personnages de Comédie*. It seemed fitting to bind Barbier's masterpiece in the great French binding tradition. The bindings of the French masters are perfect and sublime.

Albert Flament's *Personnages de Comédie* illustrated by Barbier, a folio size limited edition livre

d'artiste, was a collaboration with celebrated book designer and printer, François-Louis Schmied. The Fisher copy, number 52 out of 150, was signed by Barbier in pencil on the frontispiece. This book was exquisitely woodblock printed by Schmied in 1922. The publisher was Meynial, known for publishing lavish art books. Most French livres d'artiste were issued in loose signatures or, as in this case, single folded plates with an illustrated paper wrapper for the cover.

When I receive a book, I look through the writing and illustrations to develop a concept and choose colours for the design. The idea is worked out on paper through numerous revisions until a finished composition is chosen. Final details are developed when I have the actual book covered in leather. I hand marble papers after I decide on the overall colour scheme, choosing colours and patterns that best express the feeling I have when examining the book.

Above: Robert Wu's full cover design for Albert Flament's *Personnages de Comédie* illustrated by George Barbier, showing a comical scene depicting two love triangles acted out on stage. 40 cm x 33 cm (closed). Collection of the Thomas Fisher Rare Book Library. <http://search.library.utoronto.ca/details?g109563>



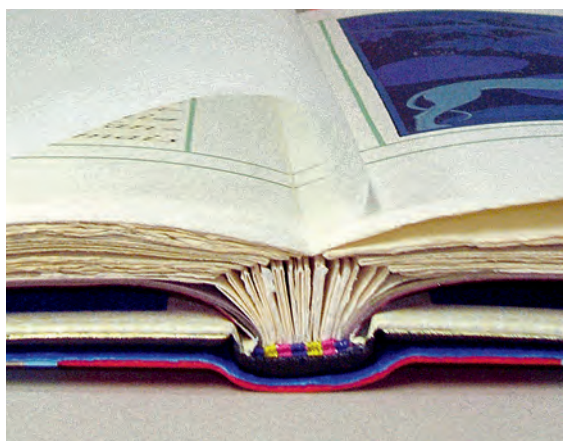
When working on such a historic and valuable book, one has to choose techniques that cause minimal interference to the original book block. To allow the printed pages to open flat, a technique called “montage sur onglets” was chosen. Each signature was sewn onto and supported by a stub. Next, Japanese tissues were tipped onto the illustrations to stop the inks from further offsetting to the opposite pages. After the fly leaves were chosen, the book was ready to be sewn on flattened hemp cords with waxed linen threads.

Once the book block was sewn, the spine was coated with hot animal glue for the rounding and backing operations. This procedure allows the book to hold its shape, prevents the pages from becoming convex at the fore edge, and forms hinges for the cover boards. Special French blue boards were cut and attached to the text block by the hemp cords.

Typically book edges are decorated with colours, gauffering or gilding. But in this case the original book pages have beautiful deckled edges that I left untouched.

The next operation was headbanding with coloured silk threads. Usually the French headband calls for double “batonnettes” or cords, and three or four colours of silk threads are used to create the intricate weaving.

After the boards and headbands were securely



Top: Spread showing George Barbier’s rendering of Romeo and Juliet.

Centre: “Montage sur onglets” pages are sewn on guards allowing the thick plates to open flat.

Below: Detail of the headcap, headband and board edge treatment.

attached, the spine treatment could proceed. The spine was filled in to level the spaces between cords, and then special crinkled kraft papers were used to line the spine with up to six layers. When the spine was dry, it was sanded to a smooth, even surface. After checking with a ruler to ensure that it was straight, I pasted up the spine once more and polished it with my bone folder.

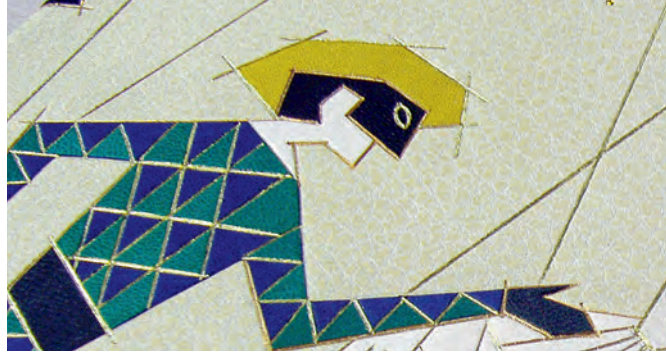
Next came the final treatment of the covers. The attached boards were trimmed to their final size at the fore edge. Traditional French bookbinders sand and bevel the board edges. When well done, the edges taper gradually and this makes the book snuggle in your hands. Once the boards were properly sanded, the cover was re-lined with bristol board and back corners were cut.

Next, bristol board for the spine was bevelled with a special French point knife and sanded smoothly on a litho stone. French art bookbinding always uses a “hollow back” structure to allow the book to be opened flat without cracking the spine.

At this point the book “structure” is complete. Like a building, the book needs a façade; i.e., a leather covering.

Traditional French art bookbinding typically uses large morocco goatskins. They are beautiful, tough leather with large round grain. The leather is cut to size with a paper template. Since morocco leathers are unusually thick, they need to be split. On many occasions I have split these leathers on my little paring machine meant for labels or edge paring. It’s a skilled feat and, if you have a paring accident, it is quite costly too. I was determined at the beginning of my training to learn how to split and pare leathers on my own.

I chose buffalo leather for this binding – quite a departure from regular morocco. Since the cover design called for colourful onlays, I wanted a neutral background. Buffalo leathers offer a texture similar to traditional morocco and an incredible colour range. Ivory buffalo leather was selected. Even though buffalo leathers are difficult to tool and a bit spongy, I took the risk, gathered some advice from my fellow bookbinders, and did some experiments on a plaquette. The result was stunning and elegant.



Detail of onlays and gilding.

After the leather was split, the edges and spine part of the leather were hand pared on the paring machine, then the headcaps and turn-ins and back corners were hand pared and touched up with a Swiss paring knife on a litho stone.

The paring finished, it was time to cover the book. The paring of the leather can make or break the binding. Special attention must be given to headcaps, back corners and inner corners during the covering process.

Once the leather has dried completely, inner leather hinges are prepared, or preparation work for special French “doublure” must be done. I chose leather hinges so the next step was to equalize the inner board margins with bristol board fill-ins. Now the binding was “forwarded” and ready to receive its cover decoration.

My design for the book is inspired by Barbier’s illustrations. It shows a stage where a puppet show is taking place. I liked the idea as it represents the title of the book very well. A successful cover design must not copy the author’s illustrations literally. It must evoke the text and images in the book. Here, a bookbinder becomes an artist and the book cover becomes the canvas.

In my cover design two comic scenes are taking place on the stage. One is the love triangle among Harlequin, Pierrot, and Columbine; the second group shows a forbidden love affair, and an onlooker watches all the surprising antics. Like Barbier’s illustrations, there is hidden humour in the scene.

Numerous sketches, drawings, and revisions were made before I settled on a composition that I liked. Then layers of tracing paper were used to further revise and develop the details.

The design was transferred to a sheet of Japanese paper. I matched all the curves and lines with their corresponding finishing tools. Traditional gilding tools come in a set of 13 straight lines and 60 or more short curves. The binder also has a choice of three different palette thicknesses. You can imagine the investment in finishing tools: all that just for geometric line designs! There are also thousands of floral tools. My finishing tools from France are made of bronze rather than brass for better heat retention and durability.

The transferred design was taped onto the cover. With heated finishing tools, line by line, everything was tooled through the paper. After that was completed, a second tooling was needed, this time directly onto the leather to deepen the impressions. Finally the leather was wetted and tooled again with warmer tools to “fix” the impression. Then, since gilding was required, all the gilt lines needed to be painted with *glaire*.

Gilding is a delicate process. Gold leaf is laid onto a gilding cushion, cut with a gilder’s knife, then carefully transferred onto the cover. Tools must be heated to the desired temperature and, after the embossing, the gilt lines must be cleaned carefully one by one with a pointed stick. A second gilding is required for deluxe binding, the entire process being repeated.

For coloured areas on the covers individual pieces of leather were thinly pared, tooled, cut, and pasted onto the scraped surface. When all the onlays were done, the covers were put in a percussion press to produce a smooth surface.

After the decoration was finished, the inside cover panels were lined to counter-pull the covers so they would remain flat rather than warping outward. I chose blue *moiré* fabric for the pastedown endpaper and my own hand marbled paper in red, purple, and gold for the fly leaves.

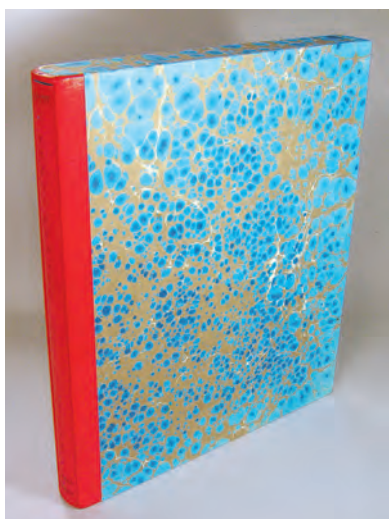
Usually titling on the spine comes next, though not on this book. I composed the title with metal type set in a type holder. French type holders are different from English ones: each font size has its own slim

holder. The title was practiced on a piece of paper. Once proofread, the template was taped onto the spine and the book was placed in a special finishing press. The type and type holder were heated and embossing was done through the paper template. The template was removed, the letters were tooled dry to deepen the impressions, then the impressions were wetted and tooled. *Glaire* was painted into all the tiny letter impressions with a fine brush. Gold leaves were cut, transferred, the type holder was heated to fix the gold leaf, and finally all the outlines or text were cleaned.

The next step was to make a chemise and slipcase. These protective enclosures are specific to the French technique. The finished slipcase resembles a half leather binding so a collector can display it beautifully on the bookshelf. The chemise is created to wrap around the binding. It’s typically lined with pig suede that picks up the cover design beautifully, like a ghostly offset image. The spine and fore-edge lips of the chemise were covered with leather and the rest with my own hand marbled paper in blue and gold. Next the slipcase was made with its fore edge covered with leather, and the rest in marbled paper. The inside of the slipcase was lined with cotton or velvet. A properly made chemise and slipcase have an “air cushion” effect so the book won’t fall out when a collector takes it off the shelf.

After the slipcase and chemise were made, I proceeded to blind tool the title on the chemise spine. A finishing press was used to hold the chemise and binding in place. Then the binding and its box was done, save for using a polishing iron to burnish the leather. A French polishing iron is different from the English version: it has a small short handle, and the polishing movement is circular rather than up and down. Polishing the leather seals the pores and makes the surface shiny. The leather surface becomes resistant to moisture or dirt from handling. Alternately the leather covers and *doublures* can be polished

Opposite, top: Robert Wu’s hand marbled paper fly leaf and blue silk *moiré* pastedown endpaper. Centre: Typical French chemise with pig suede lining. Below, left: slipcase with Wu’s hand marbled paper in blue/gold stone pattern, title on the spine in blind tooling. Right: additional slipcase covered in Japanese silk cloth to house the chemise, slipcase and book.



at the same time with a percussion press and chrome plates. Every part of my work was examined for quality control after final touch ups. When everything was completed to my satisfaction, I signed the binding with a finishing tool.

It typically takes three months or longer to complete a design binding. The cost, time, and skills a binder puts into a bibliophile binding are justified when you consider the value of the contents: original etchings, woodblock prints, drawings, or precious manuscripts. It always gives me great pleasure and satisfaction when I can bring happiness and inspiration to a book collector. It's wonderful to be able to cuddle up to a binding; to caress the leather cover; to listen to the rustling sound of turning pages; to inhale the smell of printing ink, paper, and leather; to get lost in the writing of a good book and in its beautiful illustrations — simple pleasures that most people don't experience in the digital age. I hope I can inspire others to enjoy and appreciate the wonderful world of bibliophile binding. • www.studiorobertwu.com



J Hewit & Sons Ltd

LEATHER MANUFACTURERS

Our Fine Leather for Bookbinding range includes:

Alum Tawed Calf & Goat
 Archival Calf, Bookcalf
 Chieftain & Pentland Goat
 Smooth and Embossed Goat and Skiver

We are also suppliers of equipment, tools, materials and sundries for all craft bookbinding requirements.

The 'One-Stop Shop for Bookbinders' is available online at:

www.hewit.com

If you have any queries, please e-mail us at:

sales@hewit.com

J. Hewit & Sons Ltd.
 12 Nettlehill Road
 Houstoun Industrial Estate
 Livingston, West Lothian
 EH54 5DL, Scotland

Tel: +44 (0)1506 444160

Fax: +44 (0)1506 437749





Columbia Finishing Mills has been supplying book binding and cover materials from Cornwall, Ontario, Canada, since 1965.



We offer a wide variety of stock items in small quantities.

COVER STOCKS
 B and F Grade cloths, leather, bonded leather, polyurethane cover and more.

BINDERY SUPPLIES
 Spine reinforcements, boards and adhesives.

Columbia Finishing Mills, Inc.
dan@columbiafinishingmills.com

www.columbiafinishingmills.com
Visit our website for our product listing.



Memory into Form: *Poem for October*

by Joyce Ryckman

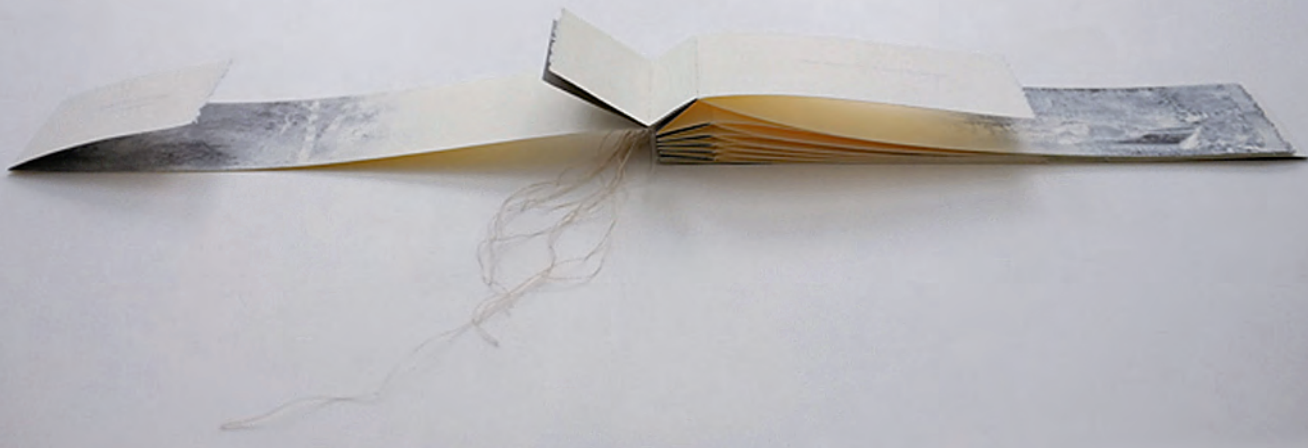
When the Art of the Book 2013 exhibition was at the Legacy Maltwood Gallery, University of Victoria, visitors could be seen peering into the display cases – perhaps to see how the work was constructed, or perhaps to gain insight into the maker's intention. Joyce Ryckman's Poem for October was one work that generated both admiration and speculation. We invited her to tell us about her concept for the book, and its execution.

— BOOK ARTS ARTS DU LIVRE CANADA

Books have been the most influential way of preserving pictures and words. Most photography is seen in books. It is widely practiced but not usually as an art. I photograph to collect the proof of places, these transitory moments archived as records of time and place. The structure, sequence, and physical reality of a book reinforce the content. Over several years *Poem for October* was shaped and reshaped, a struggle between content and form. As I recalled the images I wanted for the book, those memories charged a luminous space, shifting in time and intensity: the woods in autumn, the path, the light, the chilled air, and the trees surrounding the clearings. Memories change in order to exist. Every memory begins with a connection and continues to refine itself each time it is remembered.

The images I chose for *Poem for October* were from my photographic archives – photographs of trees and of a hand showing a leaf. I wrote the poem, my words as evidence of the temporal flow of time. As I considered my choice of paper, I leaned away from hand-made sheets, shunning their strong presence, toward the neutrality of commercial brands. Strathmore Drawing Archival is smooth, creamy, with deckled edges and a presence that does not overpower word or image, a paper that is good for printing photographs so that they do not lose their essential qualities.

The work shifted from its material properties to its imaginative process. Each single page had to be considered a continuum within the poem's totality. Narrow horizontal sheets, sized to the paper length and photograph height, would harmonize with the flow of reading from left to right and enhance the sense of time as the pages were turned. I imagined the photographs on the deckled edge connecting to the following page. Between these images were luminous spaces where I placed my poem.



When leaves whirl skyward it's October.
The air bites. Winds wrap trees.

*

Fading leaves. *Yellow Month.*

*

Clearings empty of laughter and feasts laid out
on weathered boards.

*

In the scattered light darkness hides within the glow.

*

The storms begin with sounds from unseen places.

*

A field left empty. A fire lit.

A thick growth of trees at Winter-Full-Moon.

In 2010 I was privileged to be part of an international kukai group lead by respected haiku poets Emiko Miyashita (Japan) and Michael Dylan Welch (USA). The year with this group taught me the importance of choosing a few right words. *Poem for October* is not a haiku but the haiku aesthetic influences its poetic essence. The sensibility towards place and the passage of time aim to evoke a landscape that is seasonally familiar and add meaning and depth to the photographs.

Each sheet was fed manually into an Epson Stylus Photo R1900 printer, then trimmed and folded. Combining long and short leaves influences the rhythm of the poem. It is also visually compelling. I considered the covers not as a definitive break before and after the poem but as transitional moments in the narrative. I used a Fabriano Tiziano 29 Nebbia and Strathmore Drawing Archival paper concertina binding for the spine, attaching the spine-pleat to the leaves using a 5-hole variation pamphlet stitch, and then tied the threads to support the spine. I did not trim the ends of the threads because conceptually

I felt they were like fine roots or nerve endings reaching out from the book and connecting to an external environment. *Poem for October* is 40 x 9.5 x 3 cm when closed and 81.2 x 9.5 x 4.2 cm when opened. As the pages turn, the shape of the book changes. This change in shape follows the progress of the poem, heightening the impression of time passed in this geography of words and pictures.

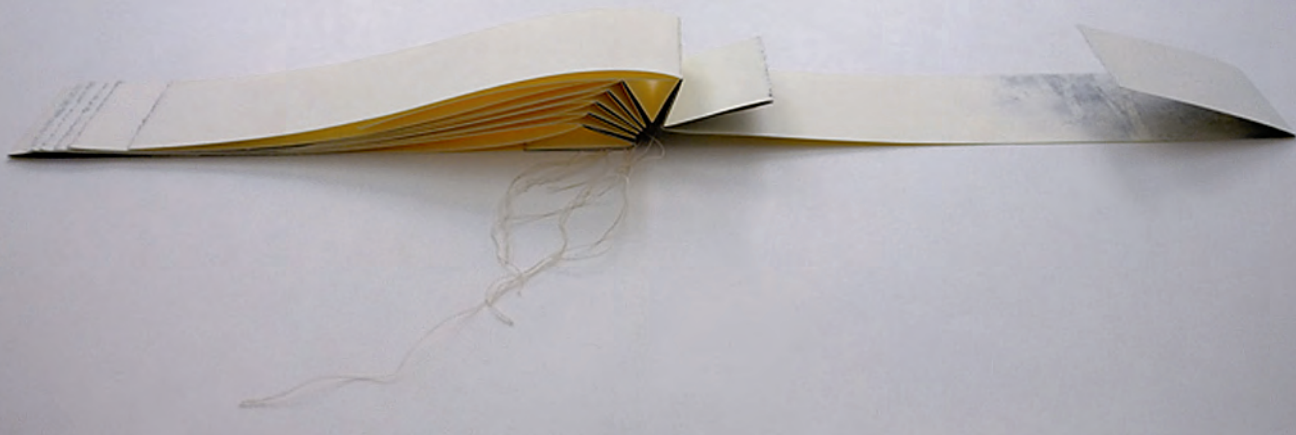
My enchantment with books began early, starting with my childhood and then in my art practice. I consider most of my work a union of literature and art. Using photography and text I hope to infuse the work with a sense of intimacy, establishing links between viewers, their memories, and the book, a Proustian attempt to recreate the past creeping into the present, the present creeping into the past to create a new connection. The book emerges from this process — the object as a way of seeing the world. •

www.jryckman.ca

Art of the Book 2013 exhibition venues

Museum of Contemporary Art, Calgary, AB, July 12–August 3, 2013	: Saskatchewan Craft Council, Affinity Gallery, Saskatoon, SK, June 6–July 12
Legacy Maltwood Gallery, University of Victoria, Victoria, BC, November 22, 2013–March 24, 2014	: Craft Ontario Gallery, Toronto, ON, July 24–September 13
University of British Columbia, Rare Books and Special Collections, Vancouver, BC, April 14–May 16	: Harriet Irving Library, University of New Brunswick, Fredericton, NB, February/May 2015

Some dates are not confirmed. Please check www.cbbag for updates. To book the exhibit or suggest a venue, contact: Melissa Werner, AOB2013booking@gmail.com



Donner forme aux souvenirs : *Poem for October* par Joyce Ryckman

Les livres sont le moyen le plus influent de préserver des images et des mots. La majorité des photographies sont visibles dans des livres. Cela se pratique couramment, mais pas nécessairement comme un art.

Je photographie pour rassembler des preuves sur un endroit, ce sont des moments éphémères archivés en tant qu'attestations de temps et de lieu. La structure, l'ordre et la réalité physique d'un livre renforce son contenu. Durant plusieurs années, *Poem for October* a été modelé et remodelé; une lutte entre le contenu et la forme. En me rappelant des images que je voulais pour le livre, les souvenirs me ramenaient à un espace lumineux, changeant avec le temps et l'intensité : les bois en automne, le chemin, la lumière, l'air froid, et les arbres entourant les clairières. Les souvenirs changent pour pouvoir exister. Tout souvenir commence par une connexion et ne cesse de s'affiner lui-même chaque fois qu'il est remémoré.

Les images choisies pour *Poem for October* venaient de mes archives photographiques: des arbres et une main montrant une feuille.

J'ai écrit le poème avec mes mots comme signe de l'écoulement temporel du temps. En réfléchissant au choix du papier, j'ai voulu fuir la forte présence des feuilles faites à la main et j'ai penché pour la neutralité des marques commerciales. Le papier d'archivage Strathmore est lisse, crémeux, avec des bords frangés et une présence qui ne domine pas les mots ou les

images. Un bon papier pour imprimer des photographies sans qu'elles ne perdent leurs qualités essentielles.

Le travail passait de ses propriétés matérielles à son processus imaginatif. Chaque page devait être considérée comme une continuité dans l'ensemble du poème. Des feuilles horizontales étroites, taillées à la longueur du papier et à la hauteur de la photographie, devaient s'harmoniser avec le flux de lecture de gauche à droite et renforcer le sens du temps quand les pages étaient tournées. J'imaginais les photographies sur le bord frangé faisant le lien avec la page suivante et entre ces images, les espaces lumineux où je plaçais mon poème.

En 2010, j'ai eu le privilège de faire partie d'un groupe international de kukai dirigé par les chefs de file de la poésie haïku Emiko Miyashita (Japon) et Michael Welch Dylan (États-Unis). L'année passée avec ce groupe m'a appris l'importance de choisir peu de mots, mais les bons. *Poem for October* n'est pas un haïku, mais l'esthétique du haïku influence son essence poétique. La sensibilité envers le lieu et le passage du temps vise à évoquer un paysage saisonnier familier et ajoute un sens et de la profondeur aux photographies.

Chaque feuille a été rentrée manuellement dans une imprimante Epson Stylus Photo R1900, avant d'être taillée et pliée. La combinaison de feuilles longues et courtes influe sur le rythme du poème. Visuellement, c'est captivant. Je ne considérais pas les couvertures comme des ruptures définitives avant et après le poème, mais comme des moments de transition dans le récit. J'ai utilisé le papier



Fabrizio Tiziano 29 Nebbia et du papier d'archivage Strathmore pour le concertina. J'ai fixé les plis aux feuilles en utilisant une couture à cahier avec des variations de cinq trous, puis j'ai attaché les fils pour soutenir le dos. Je n'ai pas coupé l'extrémité des fils, car d'un point de vue conceptuel, il me semblait qu'ils étaient comme de fines racines ou des terminaisons nerveuses cherchant à sortir du livre et à se connecter à un environnement externe. *Poem for October* mesure 40 x 9,5 x 3 cm lorsqu'il est fermé et 81.2 x 9.5 x 4.2 cm lorsqu'il est ouvert. En tournant

les pages, la forme du livre change. Ce changement de forme suit la progression du poème, augmentant ainsi l'impression du temps qui passe dans cette géographie de mots et d'images.

Mon enchantement pour les livres a commencé tôt, débutant dès l'enfance pour évoluer ensuite dans ma pratique artistique. Je considère la majorité de mon travail comme l'union de la littérature et de l'art visuel.

En utilisant la photographie et le texte, j'espère insuffler un sentiment d'intimité dans mon travail, en établissant des liens entre le public, leurs souvenirs et le livre. Une tentative proustienne pour recréer un passé qui se glisse dans le présent, un présent glissant dans le passé pour créer un nouveau lien. Le livre émerge de ce processus – l'objet comme moyen de voir le monde. • www.jryckman.ca

(Traduction : Carole Masure, www.abcfrench.ca)

JOYCE RYCKMAN est diplômée en arts visuels à l'École d'art et de design du Musée des beaux-arts de Montréal. Elle écrit de la poésie, prend des photographies, conçoit des livres et expose ses œuvres au Canada et à l'étranger. Son œuvre fait partie de collections publiques et privées et on trouve sa poésie dans plusieurs anthologies.

Westfields Avenue, Higham Ferrers,
Northamptonshire, NN10 8AX, UK

T: +44 (0)1933 412151
F: +44 (0)1933 412242

E: marc@harmatan.co.uk
W: www.harmatan.co.uk

Papeterie
Saint-Armand

3700, Saint-Patrick street
Montréal, QC H4E 1A2
tel: (514) 931-8338
www.st-armand.com

Botany, Books, and Beyond

by Karen Clavelle



On February 14th, there was more than a St. Valentine's Day glow at the installation and launch of the book exhibit, *Botany, Books, and Beyond*, in Archives and Special Collections, University of Manitoba. There was a heady buzz at that event, a collaborative exhibition of books – botanicals both old and new – coupled with the celebration of the gift from the family of renowned Manitoba horticulturalist, Dr. Frank Skinner (1882–1967), of a collection of the Kew Garden's *Curtis's Botanical Magazine* (dating from 1787). Dr. Skinner's collection of plants remains at the Frank Skinner Arboretum in Roblin, Manitoba, but the "Bot-mag" has now been warmly welcomed to its new home with other botanicals in the Archives' Rare Book Room.

During the exhibit, the historical rare books in the vitrines featured, among others, Canada's first botanical publication, Catherine Parr Traill's *Wild Flowers of Canada* (1895). Traill, a botanist and writer from the Strickland family, prominent in Canadian Letters, provided the text for botanical drawings by her niece, Agnes Fitzgibbon, who made lithographic

plates on stone, pulled prints, and then hand-coloured the individual images for the book. The hand-painted lithographs in a print-run of 500 attest to Traill's and Fitzgibbon's investment in production practices similar to those of today's contemporary bookbinders, including some of the artists in the show. Having vintage and contemporary books side-by-side invites viewers to see ancestral lineage in them, and to make connections between the past and present. Showing off roots (pun intended), was in part what the exhibit was about.

Botany, Books, and Beyond (curated by Karen Clavelle) is the third exhibit in four years for a rather loosely bound and wonderfully eccentric group of Winnipeg book artists. This botanical exhibit comes on the heels of *Bound By Nature* (curator Deb Danelley) at the Heritage Centre Gallery of the Canadian Mennonite University (2011), and *Homage: between the lines* (curator Karen Clavelle) at the Heritage Lounge of the Canadian Mennonite University (2013). Some of the ground for the success of this exhibit had been laid in the 2011 and 2013 exhibits,

Above, left: *Histoire des plantes médicinales* (1809). Pierre Bulliard. Full parchment covers, spine, marbled front edges. Right: *De historia stirpium commentarii insignes* (1542) Leonhart Fuchs. Plate 58, "Asparagus." PHOTOS | ANDREA MARTIN



Botany, Books, and Beyond installed at Archives and Special Collections, University of Manitoba. PHOTO | KAREN CLAVELLE

each held in Canadian Mennonite University galleries. These exhibits, to some extent collaborations between the “bookies” and the university venues, served to spread the word about artists’ books to the community beyond the artists, family, and friends who would typically come out to an exhibit. Community anticipation became evident as guests spoke of previous shows and looked for particular artists’ work.

Over 100 visitors came out for the launch of *Botany, Books, and Beyond*. Their lingering and settling-in turned the launch into an *event*. They looked at the books on display, and they listened to Heather Loeppky and John Skinner’s presentation on their father’s history as a botanist. They listened to a talk introducing the books in the exhibit, viewed a video of close-up digital photographs of the historical and contemporary books, and then went back to the

books a second time, looking for details. Visitors to the Archives wandered into the exhibit on the way to and from the Archives classroom. The artists’ books called and beguiled. Because the books were *there* and accessible, people went to see them.

The idea for *Botany, Books, and Beyond* began in the Archives’ classroom during a long-stitch book-binding workshop presented by one of the artists in the exhibit. From that workshop emerged a dozen or so relatively similar little books dressed in Saint-Armand rag papers the colours of spring flowers. Shelley Sweeney, Head of Archives and Special Collections, attended that workshop and suggested an exhibit in the Archives. Over time, the topic “botanicals” emerged, and Shelley opened the Archives classroom to the book artists. At a special event for the artists, Professor Dr. David Watt (Department of English, Film and Theatre, University



Top, left: *Flora of the Backyard* (2013). Ann Stinner. 15 x 19 cm. Limp vellum binding, sheep parchment cover, Tarasen Grass and Bockingford papers, watercolour, pencil crayon, gesso, mulberry paper, linen thread, drawings from artist's backyard. PHOTO | NICOLE COULSON Centre: *Seedlings* (2014). Deb Danelley. 42 x 80 cm. Assemblage, altered books, found wooden drawer. Right: *Botany Historia* (Polish) *Plantarum* (1613), detail of leather strap and metal fastener.

PHOTO | ANDREA MARTIN

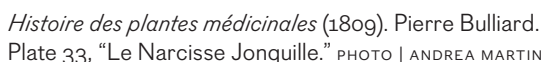
Below, left: *Botanical Abode Triptych* (2014). Erwin Huebner. 10 x 14 cm. Three hinged walnut shells housing folded booklets with pen and ink drawings of ants, black walnut base. PHOTO | NICOLE COULSON Right: *Ramblings of a Plant Lover* (2013). Pauline Braun. 11.5 x 15 cm. Girdle book structure, leather overcover lined with pieced and embroidered fabric in the style of a crazy quilt, paracord knot, pouch holding Coptic bound book, Eska board, marbled paper, Kitikata paper, ink-jet transfers, coloured pencil. PHOTOS | NICOLE COULSON

of Manitoba), a specialist in the history of the book, talked about bindings, stitching, printing, embellishment, embossing, paper, leather, and parchment. The Archives staff produced a list of the botanical books in the Rare Book Room; some in better condition were available for gloved hands to examine. From the Dysart Collection came Leonhard Fuchs' precious *De Historia Stirpium* (1542), and John Gerarde's leather-strapped *The Herball, or, Generall Historie of Plantes* (1633), popularly known as "The Gerarde Herbal." Among the others on display were Szymon Syrenski's metal-clasped *Zielnik*

Herbarzem (1613), the parchment-covered Johann Bauhin's *Historia Plantarum Universalis* (1650), William Hanbury's marbled-edged *A Complete Body of Planting* (1721), Robert Thornton's *Botanical Extracts, or Philosophy of Botany* (1810), and Sowerby's *English Botany* (1863).

Many of the Archives' rare books are full leather bound. Some have embossed and embellished covers. Others are half-bound with marbled paper on the covers, and some have marbled endpapers. The Curtis's *Botanicals* display marbling remarkable for its consistency given the time span of its publication (still going

In *Botany, Books, and Beyond*, the artists explored various media. They produced books made of hinged walnuts with bugs stepping out of tiny folded pages, books with covers of maple wood made beautiful by disease, books of cloth (some with silk thread, with crystal beads, with photographs, and drawings), and books of books — every one a seedling in its own right. The “bookies” in *Botany, Books, and Beyond* made use of the latest technologies: computers, digital cameras, scanners, and ink-jet and laser printers. Their approaches ranged from botanical and scientific, to personal and nostalgic, to sculptural, to historical, and to fantastical. Perhaps Deb Danelley’s “Wild-flowers,” composed of folded paper “flowers” made from pages of re-purposed botanical images from discards might serve to represent the idea of the entire exhibit. These “flowers” did what wild flowers do best. They spilled out and blossomed like daisies in a Scottish cemetery, meandering, contained, yet uncontained, inviting, beguiling, and they issued a celebratory praise of botany and book alike. •

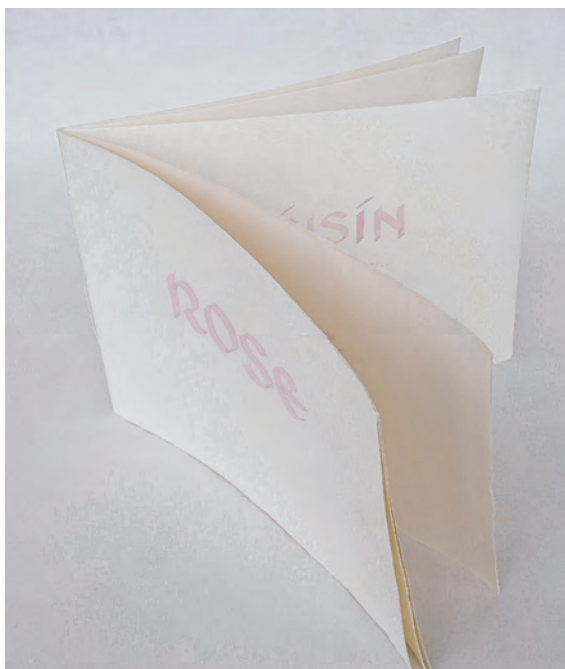


Il y avait un bourdonnement grisant lors de cet événement, une exposition commune de livres de botanique aussi bien anciens que nouveaux, couplée avec la célébration du don de la famille de l'horticulteur manitobain de renom le Dr Frank Skinner (1882–1967), une collection de magazines de botanique des jardins royaux de Kew (*Curtis's Botanical Magazine*) datant de 1787. La collection de



Ci-dessus, à gauche : *Beginnings* (2014). Nicole Coulson et Lorraine Douglas. 18 x 24,5 cm. Papier fait main Twinrocker, papier Canson, collage de différentes substances et coutures. Ci-dessus, à droite: *Pale Beginnings* (2014). Camille Choboter. 9,5 x 21 cm. Reliure Copte, argile polymère, bois, divers papiers, encre, crayons de couleur, perles et fil.

À droite: *Rose* (2013). Reiltín Murphy. 18 x 27 cm. Reliure à trois trous, papier Zerkall, aquarelle, fil de lin, pinceau et tire-ligne. PHOTOGRAPHIE | NICOLE COULSON.



plantes du Dr Skinner est restée à l'Arboretum Frank Skinner de Roblin, Manitoba, mais les « Mag-Bot » ont été chaleureusement accueillis dans leur nouvelle maison avec d'autres livres de botanique dans la salle des livres rares des Archives.

Durant l'exposition, parmi les livres historiques rares présentés dans les vitrines, se trouvait la première publication botanique du Canada, *Canadian Wild Flowers* (1895) de Catherine Parr Traill. Cette botaniste et écrivaine issue de la famille Strickland, éminente dans le milieu des Lettres canadiennes, a écrit les textes accompagnant les illustrations botaniques de sa nièce. Agnes Fitzgibbon utilisait des plaques lithographiques en pierre, en tirait des impressions, puis coloriait chaque image à la main. Ces lithographies peintes à la main, pour un tirage à 500 exemplaires, témoignent de l'investissement de Catherine Parr Traill et d'Agnes Fitzgibbon dans des pratiques de production similaires à celles des

reliures d'aujourd'hui, comme certains artistes de l'exposition.

En mettant les livres anciens et contemporains côte-à-côte, on incitait le public à voir la lignée ancestrale entre eux et à faire le lien entre passé et présent.

Exhiber les racines (jeu de mots intentionnel), c'est en partie de cela qu'il était question dans cette exposition.

Botany, Books, and Beyond (organisée par Karen Clavelle) est la troisième exposition en quatre ans



Arboreal Portraits (2011). Nicole Coulson. 20,5 x 21 cm. Poème de Pablo Neruda. Impressions jet d'encre avec pigments sur papier mat amélioré, couvertures en pâte à papier fait main. PHOTOGRAPHIE | NICOLE COULSON

de plusieurs artistes du livre de Winnipeg vaguement liés et merveilleusement excentriques. Cette exposition botanique vient juste après *Bound By Nature* (organisée par Deb Danelley) dans la galerie du centre patrimonial de l'Université mennonite canadienne (2011), et *Homage: between the lines* (organisée par Karen Clavelle) dans la salle du patrimoine de l'Université mennonite canadienne (2013).

Quelques-uns des fondements du succès de l'exposition se trouvent dans celles de 2011 et de 2013, chacune ayant eu lieu dans les galeries de l'Université mennonite canadienne. Ces expositions, et dans une certaine mesure, les différentes collaborations entre les « faiseurs de livres » et les sites à l'université, ont servi à passer le mot sur les livres d'artistes dans la communauté, au-delà des artistes, des familles et des amis qui viennent habituellement à une exposition. Comme les invités parlaient des expositions précédentes et regardaient le travail de certains artistes en particulier, il devenait évident que la communauté avait anticipé cette exposition.

Plus de cent visiteurs sont venus pour la réception de lancement de *Botany, Books, and Beyond*. Leur présence et le temps qu'ils ont passé là ont transformé

cette réception en événement. Ils ont regardé les livres exposés et ils ont écouté la présentation de Heather Loeppky et de John Skinner sur l'histoire de leur père en tant que botaniste et un exposé présentant les livres de l'exposition. Ils ont vu une vidéo avec des photographies numériques montrant les livres historiques et contemporains en gros plan, puis sont retournés aux livres une seconde fois à la recherche de détails. Les visiteurs des Archives flânaient dans l'exposition en allant et venant de la salle de classe des Archives. Les livres d'artistes interpellaient, séduisaient, et puisqu'ils étaient là, accessibles, les gens venaient les voir.

L'idée de *Botany, Books, and Beyond* a commencé dans la salle de classe des Archives au cours d'un atelier de reliure à couture tout du long (long-stitch) donné par un des artistes de l'exposition. Environ une douzaine de petits livres assez semblables habillés de papiers chiffon de Saint-Armand aux couleurs des fleurs printanières avaient émergé de cet atelier. Shelley Sweeney, qui est à la tête des Archives et Collections spéciales, a participé à cet atelier et a proposé de faire une exposition aux Archives. Au fil du temps, le thème « botanique » est venu, et Shelley



À gauche : *Canadian Wild Flowers* (1895). Catherine Parr Traill. Lithographie. Planche X. Anémone Memorosa, Uvularia perfoliata, Hepatica acutiloba, Claytonia Virginica. PHOTOGRAPHIE | ANDREA MARTIN À droite : *Flowers My Grandmothers Knew*. (2014). Karen Clavelle. 15,5 x 10,5 cm. Reliure à la japonaise, photographies de l'artiste modifiées au jet d'encre et imprimées sur du papier canal de Saint-Armand couleur feuilles d'automne, papier shoji. PHOTOGRAPHIE | NICOLE COULSON

a ouvert la salle de classe des Archives aux artistes du livre. Lors d'un événement spécial pour les artistes, le Professeur Dr David Watt, du Département d'anglais, cinéma et théâtre de l'Université du Manitoba et spécialiste de l'histoire du livre est venu parler de reliure, de couture, d'imprimerie, d'ornement, d'estampage, de papier, de cuir et de parchemin. Le personnel des Archives a fourni une liste des livres de botanique se trouvant dans la salle des livres rares; et certains, en meilleur état que d'autres, pouvaient être examinés par des mains gantées. De la collection Dysart, venait le précieux *De Historia Stirpium* (1542) de Leonhard Fuchs et, sanglé de cuir, *The Herball, or Generall Historie of Plantes*, plus communément appelé *The Gerarde Herbal* (1633) de John Gerarde. Parmi les autres livres exposés, se trouvaient *Zielnik Herbarzem* (1613) de Szymon Syrenski avec son fermoir en métal, *Historia plantarum universalis* (1650) de Johann Bauhin et sa couverture en parchemin, *A complete body of planting* (1721) de William Hanbury avec ses tranches marbrées, *Botanical Extracts, or Philosophy of Botany* (1810) de Robert Thornton et *Sowerby's English Botany* (1863).

Beaucoup de livres rares aux Archives sont

entièrement reliés en cuir. Certains ont des couvertures estampées et ornées. D'autres sont des demi-reliures avec plats recouverts de papier marbré, quelques livres ont des gardes de papier marbré. Le *Curtis's Botanicals* présente des marbrures remarquablement consistantes (toujours très bonnes après plus de 200 ans) si on prend en compte le temps écoulé après sa publication. Les sangles de cuir et les fermoirs métalliques sur les livres du xvi^e et du xvii^e siècle montrent les tentatives des relieurs pour protéger les pages des déformations dues à l'humidité.

Dans le cadre de l'exposition, des photos numériques sur grand écran invitaient le public à examiner certains éléments des livres qu'autrement ils auraient pu négliger: des détails sur les reliures, les couvertures, les dos, les pages de garde et les tranches. Le public a aimé les séquences vidéo sur les détails d'un fermoir par exemple, ou sur les coutures à la fois des livres d'artistes et des livres historiques.

Les 40 livres des artistes de l'exposition comprenaient une gamme étonnante de travaux représentant de manière frappante l'histoire de la reliure. Parmi les livres d'artistes, on trouvait des exemples de structures et de reliures tels que: une reliure en feuilles



Au dessus : *Inspired by Lichens* (2013). Janet Carroll. 22 x 31 cm. Reliure à structure croisée, papiers fait main Khadi, papiers marbrés à la main, fil de lin, étiquette.

PHOTOGRAPHIE : NICOLE COULSON

À droite : *Histoire des Plantes médicinales* (1809). Pierre Bulliard. Planche 73. Le Pied-de-veau Serpenteaire.

PHOTOGRAPHIE : ANDREA MARTIN



de palmier (xve siècle av. J.-C.), un rouleau (premier siècle), des reliures coptes et des reliures à charnières (deuxième siècle), des reliures à coutures apparentes et en accordéon (huitième siècle), une reliure aumônière (xiii^e siècle), du vélin souple et des reliures souples en vélin et des reliures « long-stitch » (xiv^e siècle), des reliures en point de chaînette (vie siècle), une reliure « échelle de Jacob », des livres « mobiles » ou animés et en tunnel (en grande partie du xix^e siècle) et pour finir des assemblages, des installations et des portfolios à reliures souples (contemporains).

Pour *Botany, Books, and Beyond*, les artistes ont exploré divers moyens d'expression. Ils ont créé des livres faits de noix articulés avec des insectes sortant de minuscules pages pliées, des livres avec des couvertures en bois d'érable rendus beaux par la maladie, des livres en tissu (certains avec du fil de soie, des perles de cristal, ou avec des photographies et des dessins), et des livres de livres — chacun comme un semis en lui-même. Les « faiseurs de livres » de

Botany, Books, and Beyond ont aussi fait usage des dernières technologies : ordinateurs, appareils photo numériques, scanners et imprimantes à jet d'encre et laser. Leurs approches variaient de la botanique à la science, du personnel au nostalgique, au sculptural, de l'histoire au fantastique. Peut-être que les *Wildflowers* de Deb Danelley, composées de fleurs en papier pliée fabriquées à partir de pages d'images botaniques récupérées et réutilisées, pourraient servir à représenter l'idée générale de toute l'exposition. Ces « fleurs » faisaient ce que les fleurs sauvages font le mieux. Elles débordaient et fleurissaient comme des pâquerettes dans un cimetière écossais, elles vagabondaient, maîtrisées sans l'être tout à fait, invitantes, séduisantes, elles émettaient une louange célébrant aussi bien la botanique que les livres. •

(Traduction : Carole Masure, www.abcfrench.ca)

by Christine McNair

Limp Bindings from the Vatican Library
Monica Langwe
Sollerön, Sweden: Monica
Langwe, 2013. 74 pages.
Softcover.
ISBN 978 91637 23797

Limp bindings have been a hot topic for discussion within book-binding literature ever since the publication of *Limp Vellum Binding* by Christopher Clarkson in 1975. The term is often used to mean “non-adhesive binding” – though this is not always the case –

and to describe books across a wide range of time periods, national traditions, and specific techniques. A new book, *Limp Bindings from the Vatican Library* by Monica Langwe presents specific examples of “limp vellum bindings.”

The book is divided into three distinct parts. The first includes an introduction by the author and an overview of the Vatican Library and its conservation laboratory. The second part presents a range of Italian bindings dating from the fifteenth to the



eighteenth century with the majority of the bindings dating from the sixteenth century. The final third includes bindings produced in response to these examples by book artists from Italy, USA, France, UK, Estonia, and Sweden. The interior of the cover includes a lovely map of the Vatican Library grounds.



S. Maria in Cosmedin XIII 2 © 2013 Biblioteca Apostolica Vaticana. 30.5 x 23.5 x 13.5 cm.

The first part is an interesting overview of the Vatican Library's history in general as well as the history specific to the conservation laboratory. Sadly, there are a few spelling errors in this part of the text. The book as a whole would have benefitted from a copy editor familiar with English language bookbinding terminology and contemporary conservation practice.

In the second section, the diagrams are clearly drawn. Also, it is wonderful to see the photographs of each book reproduced in full colour. I would have liked more context on each individual binding. For example, for the book *Arch.Cap.S.Pietro* (p. 50) we learn that "the text block [sic], made of paper, consists of two bindings... The first book contains 15 sections and the second 53 sections, both with a various amount of pages." This feels like an inadequate description, in part because it doesn't address why the text block has two different binding structures within the volume. Also, as a book conservator, I would like more information about the materials of the original bindings. For example, no distinction is made between tanned leather and alum-tawed leather. Only by examining the photographs can some guesses be made.

These criticisms may seem like quibbles, but they are important in the context of how few texts address the particular tradition of limp vellum bindings.

It would seem that this book

is not aimed at the bookbinding scholar or book conservator but instead at the book artist who can take the original structures and use them as a platform for their own practice. This is beautifully exemplified in the third section where book artists and bookbinders use the historical structures as a springboard for their own work. Some of them adopt the tradition of re-used materials as in Jody Alexander's *Reuse* or Hedi Kyle's *Guijelamos Lindamus Elmusamus*. Author Monica Langwe's blackened *Unrestrained* was created when she bound a traditional form then deliberately soaked the volume and allowed

it to dry unrestrained. The end result is elegant and surprisingly moving.

What is transparent throughout this book is how inspiring the author finds these traditional forms. Langwe demonstrates a clear love for the book and for the concept of the limp binding. I enjoyed reading her full page justification for the titling font used in the book. The book itself is well done and would be an inspiring text for those interested in these bindings. I do wish however, that a little more rigour had been applied to the historical and material aspects of these unique bindings. •



Chela Metzger's *Record Keeping Option #69*. 30 x 30 x 17 cm. Made with materials from an office supply store: recycled paper folders, brass clips.

VANCOUVER LETTERPRESS LEAGUE



The Vancouver Letterpress League formed in 2011 to bring together an informal group of letterpress printers, book artists, bookbinders, designers and visual artists. They host regular socials, with occasional movie nights or shop tours. In 2013, they launched a calendar project, and this January the League and Vancouver's Porchlight Press co-hosted a Vandercook workshop by Paul Moxon.

The first Vancouver Letterpress League Calendar is in a limited edition of 250 and features a variety of printing techniques. The various pages use handset wood and metal type, polymer plates, hand-carved linocuts, a woodcut, silkscreening, watercolour, split fountain, and other approaches. Printed on French Muscletone 140 lb cover, each of the printers put considerable time and effort into this collaboration and now look forward to future joint projects.

You can find the League online at www.letterpressleague.ca, where you can also link to their Facebook and Flickr accounts. •

Calendar cover: Printed by Yvon Lantaigne, Fox & Found Press. Two colours, polymer and wood type (2014) on Lettra 110 lb cover, Pearl White. *March:* Printed by Travis Deglow, Port Paper Co. on a 12 x 18 C&P Old Style. *August:* Printed by District Dogs Designs. Three colours, hand-carved linocut, self-produced polymer plates. *November:* Printed by Yvon Lantaigne, Fox & Found Press. Three colours, oak wood panelling (yellow) background, woodtype (burgundy). *December:* Printed by Sam Bradd on a 12 x 18 C&P. One colour, polymer plate. Hand-applied watercolour.

(dis)assembly by Cathryn Miller

When an artist has access to beautiful papers from all over the world, why make work from discarded books? There are a variety of reasons beyond economy.

Books carry inherent meaning, both direct and implied. There is the obvious and explicit content — the text and/or images. There are the implications of its “book-ness,” its existence as a cultural icon. It is possible to reference these to create new meanings and forms. Far from disrespecting the book as object, altering a discarded text can give it a continued existence in a new format.

My first altered book was produced in 2003 when I pulped *French Kiss* — a truly awful 1950s romance novel set during the French Revolution. I made paper from it, backed the paper with cloth, and sewed the results into a replica of a corset worn by Marie Antoinette. I considered it an experiment in papermaking.

My real focus on altering books began in 2005. I was exposed to some “altered books” which truly appalled me: brand new books painted, stitched, and collaged until their spines were breaking. The results

appeared to be linear descendants of Tom Phillips’s *A Humument*, but done with neither sensitivity nor skill. New books turned into garbage made me angry.

On a shelf of books set aside in my basement for recycling, I spotted *The Universe*, from the Life Nature Library series published in the 1960s. “I’ll show you an altered book!” I thought, and proceeded to hand-cut the entire text block into strips, then folded the strips into Froebel stars. I wanted to reflect the original content (astronomy and space exploration) while transforming the book into an entirely new object.



Universe/Pleatades



Details of Language Barrier from Word View exhibit.



APOLOGIA The books used in *Word View*, a 2013 exhibit at Saskatoon's Affinity Gallery are discards. They were all headed for the recycling bin. They have been acquired through library sales, charity sales, and garage sales. They have been offered at prices as low as a dime per volume, and sometimes offered for free. Nobody wants them. They are losing their covers, or missing pages, or their 1950's wood pulp paper is so yellow and brittle that it shatters if you look at it sideways. There are two or three volumes from sets that originally had six or more; science texts that are significantly out-dated, and Victorian children's literature that was probably unreadable by a child even when first published. There are books that no tree should have died for in the first place. This work gives them a second life, however brief.

After altering a number of books from the same series, I began working with dictionaries in 2009. Initially the pieces were small and, unlike previous works, used sections rather than complete books: the pages on homonyms and antonyms, for instance, or pages starting with the letter "C".

Late in 2010 I decided to alter an entire dictionary. I chose *The Oxford Dictionary of Foreign Words and Phrases*: a 2,536-page, 28 × 23 × 14 centimetre text block. I spent 15 to 20 minutes each day cutting strips of paper, then rolled them into beads for two to three

hours in the evening. I used a quilling tool to roll the beads, gluing them shut with starch paste/PVA mix. I watched a lot of bad television while doing this.

After three months it became obvious that I had undertaken something enormous. This wasn't a work that I could take to craft sales or mail off to a dealer. It was going to be huge. Really huge. So I arranged for an exhibition of installation works made from dictionaries, *Word View*, at the Affinity Gallery in Saskatoon for late September of 2013. This meant that I would spend the better part of three years



Above: Quill tool for making *Language Barrier* segments.

Far left: *Thinking Cap #3*, made from dictionary "C" pages.

Left: Stages in making leaves for *You Can't See the Forest* in *Word View* exhibition.



Top: Gallery installation view. Below, left to right: Detail of *Flowery Language*; *Language Barrier Too*.



making very large works out of many very small parts. Completing the beads for the 22-metre rope of *Language Barrier* took a year of evenings.

The paper in dictionaries is intended to be a substrate, a support for print. It is not amenable to

manipulation when dry, and is prone to tearing when wet. I turn it into three dimensional objects: beads, leaves, flowers, trees. I take pleasure in successfully manipulating a recalcitrant material.

Most of the techniques used for the works in the *Word View* exhibition I learned in kindergarten. I included some supplementary materials such as wire, bamboo skewers, and cotton thread, and I had some parts made to order — acrylic stanchions for *Language Barrier*, and a frame for *Language Barrier Too*.

And I used patience. A whole lot of patience. •

Word View is currently in storage in hopes of other venues. (The remains of *Flowery Language*, which was glued to Saskatchewan Craft Council plinths, await cremation on the brush pile when the weather gets warmer.)

Decomp. Stephen Collis & Jordan Scott, Coach House Books, Toronto, 2013

Several projects in recent years have involved placing books outside. Some were large temporary installations, like *Literature vs Traffic* by Spanish collective Luzinterruptus, which appeared under the Brooklyn Bridge in 2010 and in a larger iteration in Melbourne, Australia for a month in 2012. Some involved single books and the photographic documentation of their decay. The largest on-going project in Canada began in 2010: *Jardin de la Connaissance*, by Berlin landscape architect Thilo Folkerts and Canadian artist Rodney LaTourelle, was installed at Montréal's Jardins de Métis for the eleventh International Garden Festival. Thousands of discarded books were used to create walls, floors, and benches in a forest clearing, inoculated with mushroom spawn and left to return to the forest.

All of these undertakings used random discarded books, so I was intrigued by the project of poets Stephen Collis and Jordan Scott. They took one specific text, Charles Darwin's *On the Origin of Species*, and placed copies in multiple outdoor locations in British Columbia. These were left to be altered by the environment — weather, wildlife, random hikers — and collected after a year. The books were photographed, in situ where possible, then Collis and Scott wrote poetry in response to the found text.

The result is *Decomp*. Organised by locale, each copy of Darwin's book is illustrated generously with colour photographs. The text includes the "readable" portion of the exposed book, diary entries describing both the placement of the book and its retrieval, and the poets' writings in response to the found text. There are supplementary quotations from Darwin and others, and a foreword by Jonathan Skinner.

Decomp is well designed, a challenge when so many disparate forms of writing need to be brought together cohesively. To my delight, it has one of the best colophons I have encountered in some time. My compliments to Coach House Books on a job well done. —CATHRYN MILLER



PRESIDENT'S MESSAGE

Welcome to spring, everyone. It has been a long winter, and I hope that everyone is enjoying some warmth.

We are dealing with issues at the Board level that are affecting how CBBAG functions, and I have some comments and suggestions to put forward to you all.

When the Board made the decision about 10 years ago to actively solicit the founding of regional chapters across the country, it was done with the intention of providing direct Guild support to more members. We have accomplished this through the establishment of Chapters that were not in existence several years ago, as well as by formalizing a relationship with book arts interest groups that were already active. We have provided financial assistance to these groups and members, made access to CBBAG core courses easier for members at the Chapter level, and distributed copies of the Home Study materials to the Chapters. It has been a successful venture, and we are proud of this accomplishment.

It has, however, resulted in members choosing to volunteer for CBBAG locally, rather than for the organization as a whole. As a consequence, we have been struggling to recruit and retain Board members and national committee members. To address this problem, we feel it is time to re-focus, and reorganize some of our national level organization and its activities. CBBAG goals have not changed, but the way we support them (i.e., how we actually accomplish them) needs examination and modernization.

In early May, the Board will be

seeking direction from the membership by distributing an electronic survey. (Please be sure we have your current email address by verifying it with the office at membership@cbbag.ca).

I encourage you to consider the questions and respond to the survey. This is your organization. Your participation and feedback are important to its future.

If you have comments or suggestions that are beyond the items addressed in the survey, or if you wish to comment on the options listed below, please contact me at president@cbbag.ca. •

There are a number of options open to us. A few possibilities include:

1. Each Board of Directors position acts as a liaison function with all the Chapters. This would require each Chapter to have an active representative on each national committee (i.e., Education, Exhibitions, Communications, etc.)
2. CBBAG scales back what we do at a national level, and provides guidance and support to Chapter activities rather than being an actively working Board (e.g., discontinue the *Art of the Book* exhibition and have events run only by the Chapters).
3. CBBAG hires a full-time Managing Director to take over some of the responsibilities of the working Board. This would require an immediate fee increase and additional increases as salaries rise due to cost of living.

Mary McIntyre



Art of the Book 2013 catalogue now available

88 pp, 65 colour photos, with an introduction by Mary McIntyre and an essay by Diana Patterson. In English and French.

Catalogue of an exhibition of members' work from Canada and the United States celebrating the 30th anniversary of the Canadian Bookbinders and Book Artists Guild.

\$20, plus postage and handling. To order: <http://www.cbbag.ca/publi.html>

CBBAG Education Coast to Coast

The Education Program has come a long way since CBBAG was founded in 1983 when a press release stated, “The need for education in bookbinding in Canada is so great and so diverse that it is impossible to meet it all at once.” In response to this challenge, and largely due to the efforts of Betsy Palmer Eldridge, six foundation courses were conceived in order to teach the basic skills fundamental to the craft. Over the next 15 years these courses were developed and then offered in Toronto. Videos of the courses were produced and made available as a home study program.

Outside the GTA, and beyond

In 1999, the first foundation

courses were offered in London, Ontario, and later in Ottawa.

Then, in the fall of 2013, two British Columbia chapters proposed that Joan Byers (Victoria) and Adele Shaak (Vancouver) be qualified as CBBAG course instructors. With partial assistance from the chapter special project fund, Dan Mezza travelled from London, Ontario, to teach BC’s first CBBAG Bookbinding I course, and mentor new instructors, Joan and Adele.

In 2014, Bookbinding I will be offered in BC by one or both of the newly trained instructors, and in Nova Scotia by Joe Landry.

The National Education Committee encourages other regional chapters to put forward names of those who may have the skills to

teach these foundation courses. While the National Education Committee can offer guidance, the most important element is a group on the ground with the commitment to make it happen.

So why is teaching these courses so important?

There are many benefits. The course material itself is excellent, providing both instruction and a historical context that leads to better understanding of why traditional methods have endured through time.

The courses are valuable both for the hobbyist and those who plan to concentrate on fine binding, repair and restoration, or the growing field of artist’s books.

When taught by local instructors, students have continuing access to informed feedback that is so important when acquiring a new skill.

As proven in Ontario, when chapter members develop their skills, chapters can take on more ambitious projects and offer advanced courses.

Thirty years after Betsy and her team conceived them, these courses still pass on the best bookbinding practices from the past so that the work we produce will survive for years to come. •

For more information: Jan Van Fleet, National Education Committee chair, janvanfleet@rogers.com



Dan Mezza teaches Bookbinding I in BC. *Photos: Rebecca Villa-Arce*

Book Arts *arts du livre* Canada

2014 VOLUME 5 NUMBER 1

CONTACT

Submissions and advertising
publications@cbbag.ca

DEADLINES

Fall 2014: September 1

Spring 2015: March 1

PUBLICATIONS TEAM

Managing Editor
Frances Hunter

Contributing Editor
Tara Bryan

Vivienne Bruce
Louise Hamilton
Christine McNair
Cathryn Miller
Mirela Parau
Meaghan Scanlon
Art Seto
Jan Van Fleet

Distribution Co-ordinator
Edna Hajnal

All rights reserved. Articles do not necessarily express the views of the CBBAG board.

Authors of articles and other contributors of work included in CBBAG publications grant CBBAG permission to publish their work in both print and electronic form, to reprint as needed, and to archive and make it permanently retrievable electronically. Authors retain copyright on the work and may republish their work in any way they wish.

Copyright © 2014
Canadian Bookbinders and Book Artists Guild

ISSN 1923-1776

COLOPHON

This magazine is typeset in Brown Gothic, Beaufort and Figgins fonts, courtesy of Canadian type designer Nick Shinn (www.shinn.type.com).

Printed in Canada by Astley Gilbert, Toronto on Chorus Art Silk Text, 55% recycled paper (30% post consumer), processed chlorine free.

Canadian Bookbinders and Book Artists Guild

(CBBAG) is an organization devoted to the book arts. Membership is open to any interested individual, institution, or organization.

CBBAG

80 Ward Street
Suite 207
Toronto ON M6H 4A6

WEBSITE

www.cbbag.ca

TELEPHONE

416.581.1071

EMAIL ADDRESSES

General Enquiries
cbbag@cbbag.ca

Membership Enquiries
membership@cbbag.ca

Publications
publications@cbbag.ca

Workshop Enquiries
workshop@cbbag.ca

PRESIDENT

Mary McIntyre

VICE-PRESIDENT

Lee Churchill

PAST PRESIDENT

Scott Duncan

TREASURER

Barbara Trott

SECRETARY

Barbara Trott

DIRECTORS

AT LARGE

Marie Chabot
Frances Hunter
Joe Landry
Nancy Minogue
Art Seto
Jan Van Fleet

STAFF

Susan V. Corrigan
Administrative Director

Meg Best
Membership and
Workshop Registrar



50 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS

CBBAG acknowledges funding support from the Ontario Arts Council, an agency of the Government of Ontario.

Charitable Business Number 89179 5445 RRO001



Canadian Bookbinders and Book Artists Guild

80 Ward Street, Suite 207
Toronto, Ontario M6H 4A6
416.581.1071

www.cbbag.ca